

FACULTY OF MUSIC • UNIVERSITY OF TORONTO
OPERA DIVISION

PRESENTS

THE CRUCIBLE

MUSIC BY ROBERT WARD
LIBRETTO BY BERNARD STAMBLER

MACMILLAN THEATRE

EDWARD JOHNSON BUILDING

NOVEMBER 16, 17, 23, 24, 1984

8 PM

THE OPERA DIVISION

presents

THE CRUCIBLE

An opera in four acts*

by

ROBERT WARD

Libretto by BERNARD STAMBLER

Based on the play by Arthur Miller

CONDUCTOR	James Fraser-Craig (Nov. 16, 23)
	Michael Evans (Nov. 17, 24)
DIRECTOR	Constance Fisher
SET DESIGNER	Edward Kotanen
COSTUME CO-ORDINATOR	Diane McCann-Davis
LIGHTING DESIGNER	Michael Whitfield
	with Robert Bosworth

The action takes place in Salem, Massachusetts in 1692.

ACT I - The home of Reverend Parris - a spring morning
ACT II - The Proctor farm house - eight days later
ACT III - Scene I : Behind the house of Parris - two days later
 Scene II: The town meeting-house - the following day
ACT IV - The town blockhouse - autumn of the same year

(There will be a fifteen minute intermission between each act)

*Produced by permission of Galaxy Music Corporation
(sole agent for Highgate Press)

CAST (in order of appearance)

REVEREND SAMUEL PARRIS	Stephen McClare (Nov. 16, 17, 24) Lenard Whiting (Nov. 23)
BETTY PARRIS	Carole Ann Latimer (Nov. 16, 23) Susan Sereda (Nov. 17, 24)
ABIGAIL WILLIAMS	Deborah Stevens (Nov. 16, 23) Alison Watson (Nov. 17, 24)
TITUBA	Marcia Swanston (Nov. 16, 23) Louise Van Winkle (Nov. 17, 24)
SUSANNA SHELTON	Linda Osborne
ANN PUTNAM	Sharon Crowther (Nov. 16, 23) Debra Selig (Nov. 17, 24)
THOMAS PUTNAM	Ronald Haney*
REBECCA NURSE	Anne McWatt (Nov. 16, 23) Marcia Swanston (Nov. 17, 24)
FRANCIS NURSE	Robert Milne (Nov. 16, 23) William Lavigne (Nov. 17, 24)
GILES COREY	Robert Hanks (Nov. 16, 23) Gary Rideout (Nov. 17, 24)
JOHN PROCTOR	David Budgett (Nov. 16, 23) Patrick Timney (Nov. 17, 24)
REVEREND JOHN HALE	Peter Barnes (Nov. 16, 23) Mark Wilson (Nov. 17, 24)
ELIZABETH PROCTOR	Kimberley Barber (Nov. 16, 23) Linda Bennett (Nov. 17, 24)
MARY WARREN	Martha Collins (Nov. 16, 23) Ingrid Attrot (Nov. 17, 24)
JOHN CHEEVER	Benoit Boutet (Nov. 16, 23) Robert Hanks (Nov. 17, 24)
MARSHALL HERRICK	Emilio Roman
JUDGE DANFORTH	Gary Rideout (Nov. 16, 23) Lenard Whiting (Nov. 17, 24)

* Graduate guest

Cast continued on next page ...

RUTH PUTNAM

Linda Eyman (Nov. 16, 23)
Halyna Dytyniak (Nov. 17, 24)

SARAH BIBBER

Adreana Braun

ELIZABETH HUBBARD

Elizabeth Forster

MARY WALCOTT

Susan Sereda (Nov. 16, 23)
Carole Ann Latimer (Nov. 17, 24)

BRIDGET BOOTH

Alison Pybus

GERTRUDE POPE

Lisa Gaasenbeek

JANET FELTHAM

Terese Sirek

ELIZABETH CHURCHILL

Marianne Bendig

MERCY LEWIS

Sung-Ha Shin

SARAH GOOD

Halyna Dytyniak (Nov. 16, 23)
Linda Eyman (Nov. 17, 24)

TOWNSPEOPLE

Jacqueline Chambers

Jay Lambie

Pamela Deacon

Gabrielle Prata

Robert Dirstein

Carole Richardson

Leslie Fagan

Christine Sawicki

Blaine Hendsbee

Richard Szuba

Francine Himelfarb

Margaret Terry

Joanne Hounsell

Jacqueline Tracey

Sheila Wills

CLERK OF THE COURT

Paul Chapell

GUARDS

Nicholas Groenewegen

James Jones

Dennis Patrick

THE CRUCIBLE

At the height of the McCarthy hysteria in the early 1950's, Arthur Miller's powerful play, The Crucible*, based on the seventeenth century Salem witch-hunts, took the American theatre by storm. The underlying parable hit hard at the corruption, greed and animosity that continue to plague society; the playwright's message is as relevant now as it was in 1953, or indeed, 1692.

Robert Ward and his librettist, Bernard Stambler, brought out an opera on the subject in 1961. Commissioned and initially performed by the New York City Opera, the work won the Pulitzer Prize in composition as well as the New York Critics' Circle Citation. The intensity of the drama and the demanding yet accessible score has placed The Crucible among the most frequently performed contemporary operas.

SYNOPSIS OF THE OPERA

ACT I Several parishioners have gathered at the home of Reverend Samuel Parris, fearfully discussing possible witchcraft in the community. Parris' daughter, Betty, her cousin Abigail Williams, and a slave, Tituba, have been caught dancing in the forest with other girls. Abigail is questioned by her uncle about the dancing and her mysterious dismissal from the domestic service of John and Elizabeth Proctor. Mention of the latter provokes a furious response from Abigail. She denies any wrongdoing, attributing her dismissal to Elizabeth's arrogant desire for a slave. She conceals the fact that an illicit relationship with John Proctor was discovered by Elizabeth, who immediately turned her out.

Ann and Thomas Putnam arrive with the news that their daughter, Ruth, like Betty Parris, has been afflicted by the Devil. Complications ensue as an elderly and wiser trio, Rebecca and Francis Nurse and Giles Corey refuse to take the talk of witchcraft seriously; Corey even accuses Putnam of using witch-scare to defraud neighbours of their land. John Proctor's presence brings a certain sanity to the atmosphere and indeed, before leaving, he learns from Abigail that the matter of dancing and talk of the Devil is nothing more than pranks and pretense. To seek divine help, a psalm is sung, driving Betty, hitherto in a stupor, into hysterics. At the height of the commotion, Reverend Hale, an experienced witchhunter and sent for by Thomas Putnam, arrives from Boston and instigates an inquiry into the situation. Abigail, under severe questioning, leads the wretched Tituba into a confession of consorting with the Devil.

ACT II John Proctor returns home from a day's planting to find Elizabeth depressed and moody. The witch trials have become an aggravation of her

* crucible: "vessel in which metals can be fused - 'in the crucible' fig., undergoing severe trial" - Oxford Dictionary of the English Language.

domestic troubles with Abigail at the centre of both. The new servant, Mary Warren, returns from her day in court as one of Abigail's bevy of witch-finders. She reveals that two old women have been tried: Goody Osborne, refusing to confess, has been condemned to the gallows; Sarah Good has made a confession and will suffer imprisonment. She goes on to say that even Elizabeth has been accused. Certain that Abigail is behind this mischief, Elizabeth begs John to go to court and reveal the fraud.

Reverend Hale and John Cheever arrive with a warrant for the arrest of Elizabeth; Abigail has charged her with employing a witch's poppet to kill her. Such a doll is discovered, and although it is found that Mary made it, Hale feels that he must arrest Elizabeth for examination. Proctor turns on Mary and even though his previous relationship with Abigail may come to the fore, he determines that all will be revealed in the court.

ACT III Abigail, with a mixture of passion for Proctor and a near-hysterical belief in her mission, tries to persuade him to abandon Elizabeth and join her in the "holy" work of cleansing the corrupt town. John is horrified and revolted as Abigail warns him that Elizabeth's life lies in his own hands.

The turbulent scene in court begins as Giles Corey accuses Thomas Putnam, in his greed for land, as being responsible for the arrest of his wife, himself and Rebecca Nurse. When Corey attacks Putnam, Judge Danforth, more than stern, has him arrested and taken off to jail and torture. Proctor presents the deposition of Mary Warren that the entire crying out on witches has been a complete fraud and that Abigail has continued the pretense in an effort to dispose of Elizabeth; her encouragement to this arose from the adultery which he now confesses. Elizabeth, normally incapable of a lie, is brought in and fails to confirm John's confession. When Reverend Hale, already suspicious of Abigail, supports the Proctors, Abigail tries a new tack and charges that Mary Warren has turned witch. Mary, in utmost confusion and terror, turns on Proctor as does the entire court. Reverend Hale and Francis Nurse leave in disgust.

ACT IV Half-crazed by the rigours of imprisonment, Tituba and the pathetic Sarah Good bewail the Devil's broken promises. Abigail, with stolen money, vainly tries to persuade Proctor to escape. Judge Danforth arrives accompanied by Putnam, Hale and Parris. The reverends fear that the imminent execution of such respected and admired citizens as Rebecca Nurse and John Proctor may well provoke a rebellious back-lash in the town. The sadistic judge, near hysteria himself, does agree that Elizabeth be allowed to persuade her husband to confess to witchcraft. Left alone, the Proctors rise above the shambles of their lives. John first thinks that he will confess if only to save his life, until he learns that his confession must be written and publicly displayed. In a blaze of courage, he refuses to sign a document that would bring shame on his name and the future of his sons.

ORCHESTRA

(Members of the University of Toronto Symphony Orchestra)

FIRST VIOLIN

Michael Sproule
(Concert Master)
Jayne Maddison
Nancy Borusiewicz
Marie-Andree Demers
Valerie Sylvester
Angela Cox
Liz Alford
Paul Zafer
Fiona Huggett
Joanna Zabrowarna

SECOND VIOLIN

Nicole Zarry*
Sarah Newham
Stephen Sitarski
Anita Buttemer
Angela McCullough
Ines Pagliari
Jane Woods
Liz Johnson
Frank Zambello

VIOLA

Rifat Qureshi*
Jon Craig
Sheila Smyth
Ross Daly
Julian Fisher
David McFadden

VIOLONCELLO

Sandra Wells*
Laura Jones
Joo Won Kim
Claire Pottinger
Janucz Borowiecz

DOUBLE BASS

Jeremy Webster*
Jessica Monk
Rick Walters
Ralf Rohrich
Paul Langley

HARP

Laura Stephenson

FLUTE

Christine Feierabend*
Jennifer Cluff

PICCOLO

Jennifer Cluff

OBOE

Peter Voisey*
Genevieve Graham

ENGLISH HORN

Genevieve Graham

CLARINET

Brian Simpson*
Scott Naykalyk

BASS CLARINET

Scott Naykalyk

BASSOON

Wendy Rose*
Bill Cannaway

CONTRA-BASSOON

Bill Cannaway

HORN

Mary Lee*
Neil Spaulding
David Parker
Linda Bronicheski

TRUMPET

Craig Penrose*
Steve Warkentin

TROMBONE

Lee Milliken*
David Reid

TIMPANI

Joseph Cordi

PERCUSSION

John Thompson

* Principal

Orchestra Manager - Bruce Alcock

- OPERA DIVISION -

CO-ORDINATOR	Michael Albano
MUSICAL DIRECTOR	James Fraser-Craig
STAGE DIRECTORS	Michael Albano, Martin Chambers, Constance Fisher
HEAD COACH & CONDUCTOR	Michael Evans
MUSIC STAFF	George Brough, John Greer, Stephen Ralls
ADMINISTRATIVE ASSISTANT	Jacqueline Spafford

PRODUCTION STAFF

TECHNICAL DIRECTOR/ PRODUCTION MANAGER	Fred Perruzza
STAGE MANAGER	Bernard Fox*
ASSISTANT TO THE TECHNICAL DIRECTOR	David Macdonell
ASSISTANT STAGE MANAGER	Margot Sim*
APPRENTICE STAGE MANAGERS	Andrea Strachan**, Thomas Gardner**

CARPENTERS	Howard Thornley, Michael Switzer, William Ayres, John Allen
SCENIC ARTISTS	Jules Tonus, Jack King, Denise Lisson, William Schmuck, Bruce Walker
PROPERTIES	Kathy Layne

WARDROBE SUPERVISOR	Marjory Fielding
SEAMSTRESSES	Britt Petras, Sylvia Crowhurst
MAKE-UP SUPERVISOR	Jack Medhurst
ASSISTED BY	Leslie Whittaker, Jeanne Armstrong, Leslie Dumbleton, Helen Gregor
WIG MISTRESS	Fina Khan
ASSISTED BY	Daphne Khan

LIGHTING BOARD OPERATOR	Howard Thornley
FLYMAN	William Ayres
PRODUCTION ASSISTANTS	Theresa Buckley-Ayres, Don Laberge, John Pederson
CREW CHIEF	David Macdonell
STAGE CREW	Michael Switzer, Daniel Brown, George Bulat, Jan Gryger, Lloyd Morden, David Reed, Keith Freiter, John Willie

* By permission of Canadian Actors Equity Association

** In co-operation with Ryerson Polytechnical Institute

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Canadian Opera Company, Canadian Opera Guild (London Branch), Canadian Opera Guild (Oakville Branch), Canadian Opera Guild (Peel Branch), Canadian Opera Women's Committee, Stratford Festival, Theatre Plus, Hart House, Malabars Ltd., Warren Hughes (Costume House).

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestral, band, choral and jazz performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

Carl Morey, Dean

NEXT OPERA EVENT

THE MARRIAGE OF FIGARO, by Mozart, March 8, 9, 15 and 16, 1984
8:00 p.m., MacMillan Theatre

Tickets available from the Box Office 978-3744. \$8/\$5 students, seniors.

NEXT EVENTS:

University Singers, conducted by Michael Coghlan, Walter Hall, Monday, November 26, 1984, 8:00 p.m., free.

Bach-Handel-Scarlatti Series Lecture: "Dancing Through Bach, Handel, Scarlatti", Professor Timothy McGee, Common Room, Tuesday, November 27, 7:00 p.m., free.

Bach-Handel-Scarlatti Series Concert: Bradford Tracey, harpsichord, Walter Hall, Tuesday, November 27, 8:00 p.m., \$12.50/\$7.50 students, seniors.